

# Prepare Now to Combat Annual Out-Door Opposition!

HELP MAKE N.V.A.  
DRIVE A SUCCESS

**Publix**  **Opinion**  
The Official Voice of Publix

SLUMP IS OVER,  
PROFITS AHEAD!

Vol. III Publix Theatres Corporation, Paramount Building, New York, Week of April 18th, 1930

No. 32

# 'KNOW-POLICY' GAINS FORCE!

## DRIVE 'WORST' IS OVER

### WAY OPEN FOR UNHINDERED PROFITS

Despite the fact that we have just passed through one of the most depressed periods of the year from a box-office viewpoint (Lent and Holy Week), the actual count of receipts all over the circuit for the first part of the Second Quarter Profit Campaign shows a spurt of increased profits, never before equalled during similar period in the history of Publix.

Executive Vice President Sam Dembow, Jr., expressed his extreme gratification with these results and declared that, with this obstacle definitely behind us, the way is now clear toward the highest profit

peaks. He believes this will be easily attainable if the same pace or an accelerated one, will continue.

"The results of the campaign (Continued on Page Three)

### EIGHTH SESSION OF MANAGERS' SCHOOL OPEN

Eighth Session of the Publix Managers' Training School opened Monday, April 14th, with 35 managers and assistant managers from the field in attendance.

"This is one of the largest classes selected for training at the Managers' School," stated John F. Barry, Director of Personnel, in announcing the men picked for the course. "Every Division in the company is represented."

"Division Managers are already recommending men from their territories whose record and experiences justify the company's investment in their training at the following session of the Managers' School which will start in July. The fact that opportunity for training at the Managers' School is offered to managers and assistant managers whose record with the company is outstanding now serves as a powerful incentive everywhere."

#### Exceptional Results

"The importance of the assignments given the men who completed training at the Managers' School on April 5th is an indication of the company's attitude

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### BOX-OFFICE MANNA!!

George Bancroft in "Ladies Love Brutes" has had a few playdates around Publix circuit and reveals the following:

**SAN FRANCISCO:** Grossed a week's average in three days.

**DETROIT:** Grossed a week's average in three days.

**HOUSTON:** Reached week's average in three days.

**FT. WORTH:** Toppled average week on third day.

### BYRD CAMERA MEN GUESTS AT BANQUET

A "Welcome Home" banquet, tendered Tuesday night by Paramount-Publix officials to Joe Rucker and Willard VanderVeer, Paramount Newsreel cameramen, and attended by notables from almost every walk of life, gave doubly significant thrills to showmen of the two organizations who were present.

First, it was a tribute to two brave Paramount showmen. The appreciation and admiration for their courage and ability was summed up in most glowing fashion by Adolph Zukor, Sidney R. Kent, Emanuel Cohen, and A. M. Botsford, for Paramount-Publix, and by George Akerson, representing President Hoover; Hon. James J. Walker, Mayor of New York; Rear Admiral Taylor of the U. S. Navy; and John LaGorce, of the National Geographical Society. The banquet also

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### BENEFITS OF CONVENTION INCREASE

Following his half-circuit tour of Publix, during which he covered activities in the Pacific Coast Division, Texas, Chicago, Great States, North West, and Saenger territories, David J. Chatkin, General Director of Theatre Management discovered many new developments from the recent Chicago convention. Mr. Chatkin started his circuit tour immediately following the Chicago conclave.

"That gathering of 250 Publix executives, made up only of showmen who were graded upward from the rank of District Manager gave the entire circuit its first real feel of the magnitude and splendid opportunities for advancement this company affords.

"Up to that time it was difficult for a manager in the field to visualize in personal terms, the magnitude of Publix. Now however, the thousands of chances for advancement in every grade, are apparent to everybody.

"The convention gave the Home Office its most comprehensive knowledge and 'feel' of the problems that face the men in the field, and likewise it afforded the showmen in the field an excellent chance to learn and sympathize with the needs of the men in New York.

"I found a brand new, and sensational intensive enthusiasm wherever I went. This applied not only to the particular job of the moment, and to the Second Quarter Profit Push, but to the future, both of the company and the individual, as well."

### START FIGHTING OUT-DOOR LURE NOW, SAYS MR. KATZ

Indicating it as the next serious problem upon which the combined brain-effort and energy of Publix must be concentrated, President Sam Katz, requests that every one start thinking NOW about how to combat the out-door opposition which, every

summer, makes appreciable inroads upon the box-offices of the circuit.

### NEED FOR N.V.A. RELIEF DRIVE IS ACUTE

Week of April 27th to May 4th, Actor's National Jubilee Week, will witness the most intensive nation-wide drive for funds in the history of show business, launched by the Variety Managers' Protective Association in behalf of the National Variety Artists. Adolph Zukor represented Paramount-Publix at the V. M. P. A. meeting to perfect plans for the week's drive.

One million dollars is sought, to fully equip and maintain the N. V. A. Saranac Lake Sanatorium

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### EFFECTIVE APPLICATION OF 'KNOW YOUR ORGANIZATION' SLOGAN SOUGHT BY MR. KATZ

Returning to his office after an absence of several weeks, President Katz almost immediately turned his attention towards speeding up effective application of the new Publix policy slogan, "Know Your Organization," which was first launched during the convention last month in Chicago.

#### DON'T LOSE IT!

The envelope bearing your weekly allotment of **PUBLIC OPINIONS**, contains press sheet, especially prepared for the exploitation of N. V. A. week, April 27 to May 4. Only one is available for each theatre. So don't lose it, but see that it gets to the person working on the campaign.

Remember that Messrs. Katz, Dembow, Chatkin and Botsford are expecting you to make as splendid a showing as possible in this N. V. A. campaign. The press sheet which you will receive will assist you in obtaining results, if you apply its suggestions intelligently.

During his absence from Home Office duties, Mr. Katz was enabled to intimately examine many of the current and rapidly changing conditions in the industry generally, as well as to study first hand a number of Publix field operations. While he was thus prevented from attending the convention in Chicago, he more than made up for his absence by the value of his observations elsewhere, and his opportunity to put the information thus gleaned into practical use.

"I regard 'Know Your Organization' as more than a mere slogan," he said. "It is a policy that affects everyone in every grade.

"Had I been at the Chicago convention, I would have elaborated in detail on exactly what I mean by 'Know Your Organization.'

"Fundamentally, I meant to convey that Publix must be guided by a central organization. Motivation of that central organization, of course, must come from, and be influenced by, activities in the field. The central organization which we call the Home Office, however, must in the final analysis be the guiding mechanism. Everything and anything in the company must tie into and radiate

(Continued on Page Three)

### N.V.A. DRIVE DEPOSITS

During the week of April 27 to May 4, benefit collections will be taken between shows for the N. V. A. Total amount collected each day is to be deposited with theatre receipts. Special notation of the amount should be written on both the deposit ticket and the box office report.

After the close of the drive, collections are to be remitted from the district accounting offices to Publix Theatres Corporation, Attention of Mr. F. C. Metzler, Paramount Building, New York.

Managers will not be required to do anything further than to deposit collections, as indicated above. Settlement with N. V. A. will be made from the Home Office.

## EAGLE SCREAMS SUCCESS AS SECOND QUARTER PUSH MOMENTUM INCREASES

Concrete evidence as to the successful opening of the Second Quarter campaign for profits over quota comes in the form of sound—the screaming of that hard-boiled bird, the eagle, which adorns the back of the great American dollar. The eagle has spoken in no uncertain terms at the box offices throughout the circuit during the first week in April. What the eagle has said is eminently satisfactory!

The contest is on and from all signs and portents it is a humdinger! Telegraphic reports show receipts from all sections of the country that leave no doubt whatever of the successful start of what is unquestionably destined to be the greatest box-office drive for profits ever known in the history of theatre operations.

### Walsh's Territory Hums

The Saenger group of theatres is on its toes, as shown by the many items filtering through the captains and the lieutenants in Divisional Director George Walsh's busy territory. These measures are varied and multifarious and are, for the main part, co-ordinated to the campaigns being waged by the individual Saenger operations in connection with either Pageant of Progress or Spring Jubilee celebrations.

Throughout most of Louisiana and its neighboring territory, the Spring Jubilee is being celebrated first as being more seasonable, and will be followed by the Pageant of Progress campaign, but in New Orleans itself, due to the fact that a competitive company has recently concluded a Spring Festival, the Pageant of Progress is being celebrated.

The campaign in New Orleans was started off with two excellent institutional ads on Progress and the Saenger theatres, inserted three days in advance, these ads running respectively two columns by five and one-half inches and two columns by six and one-half inches, and being co-operative for the Saenger, Strand, Tudor and Globe theatres. No individual attraction copy was included in these ads, this being handled in separate advertisements on regular schedules.

### Lobby Decorations

All theatre lobbies had special displays with small wall panels explaining the meaning of the Pageant of Progress and the reason for its celebration. All individual picture displays were accompanied by tab cards which proclaimed this picture to be "an outstanding picture in the Publix Pageant of Progress."

Outside of the Crescent City the Spring Jubilee is being pushed with vigor in the Saenger group. At the Strand theatre in Shreveport, La., an elaborate style show has been prepared, with an 18-piece orchestra promoted to work gratis. The Saenger theatre in Hattiesburg, Miss., drew together the members of the local 4-H Club, boys and girls from six country towns for a parade which was held on Friday, March the 28th, to celebrate the opening week of the Second Quarter. The parade was headed by the Hattiesburg High School band of sixty pieces. This was followed by about five hundred boys and girls.

"Better Gardens Contests" have been made a special feature of the Jubilee campaigns in the Hub district, including Hattiesburg, Monroe, Natchez and Meridian. At the end of the third week of this contest the theatre lobbies in the towns mentioned will be decorated with displays from the gardens in the contest, with special prominence given those winning prize awards. Flower shows are also being run in these towns and in this connection.

### An Atlanta Co-op

Naturally numerous cities throughout the circuit are using the publication of co-operative advertising devoted to the Pageant of Progress. One of the finest of these so far received is a six-page section in the Atlanta Constitution—one of the oldest and most conservative papers in the country, and likewise one of the hardest to swing into line for such purposes. The Constitution, however,

over by Division Manager J. B. Carroll, there is much activity of a ticket-selling nature. An especially fine bit of merchants' co-operation has been worked up for Marion, Ohio, where the Pageant of Progress is being celebrated with outstanding merchants' lobby displays, the articles in every instance typifying the spirit of progress. Four merchants co-operate during the month of April, each one furnishing the lobby display for one week, and each merchant at the close of the week giving away valuable prizes to patrons of the theatre.

### 100% in Illinois

A great job has been done in the Central Illinois district, a part of Divisional Director J. J. Rubens' territory. This group includes the theatres in Danville, LaSalle, Streator, Kankakee, Rockville, Kewanee and Spring Valley. Every town in this group, one hundred percent strong, has effected a tie-up between the Publix theatres of that town, the local Chamber of Commerce, the Retail Merchants' Association and the town's newspaper for exploiting the Pageant of Progress as a civic enterprise.

### Tie-ups Down East

In New England, where Divisional Director J. J. Fitzgibbons' Master Showman's Contest has gotten under way, much newspaper publicity has resulted. Co-operative spreads have appeared in various newspapers, including an excellent one in the New Bedford Times of April 3rd.

A Home Beautiful Exposition has been arranged with a local furniture company, to be staged in the lobby of the Central Square theatre, Cambridge, showing the progress of furniture made for the home. For the Allston and Capitol theatres in Allston, Mass., a similar contact was arranged with the local Dodge representative for a Pageant of Progress auto parade.

In the Ohio territory, presided

over by Division Manager J. B. Carroll, there is much activity of a ticket-selling nature. An especially fine bit of merchants' co-operation has been worked up for Marion, Ohio, where the Pageant of Progress is being celebrated with outstanding merchants' lobby displays, the articles in every instance typifying the spirit of progress. Four merchants co-operate during the month of April, each one furnishing the lobby display for one week, and each merchant at the close of the week giving away valuable prizes to patrons of the theatre.

### LIVE LOBBY EDITORIAL

Live lobby entertainment is creating such favorable comment among theatregoers of Boston that an editorial in the Boston Transcript recently appeared epitomizing the various forms of lobby ballyhoo. Without mentioning any particular operation in the editorial, the Boston Metropolitan was the theatre responsible for the dissertation.

## 'SOUND' INFORMATION

### REHEARSALS

by DR. N. M. LA PORTE  
Director, Department of Scientific Research,  
Sound and Projection

The importance of thorough rehearsals of sound programs is sometimes not realized by managers. The most experienced projectionist cannot rightly be expected to put on a good show when running the program for the first time. Nor is it good business to practice

on an audience which has paid to see and hear a smooth running program. At rehearsals, an opportunity is afforded for checking up on the reproduction and synchronism, determination of change-over points and program timing.

One of the main purposes of the rehearsal is to check the sound program before presenting it to the patrons. Since it is impossible to detect most sound imperfections by regular visual inspection for physical defects in the print, the rehearsal is in no way expected to take the place of such inspection. About the only commonly found sound defect which would readily be noticed by visual examination is an improperly made film splice. To determine whether oil spots and scratches will result in disagreeable noises it is necessary to actually listen to the reproduction.

### Rehearsal Essential

Film which is procured directly from other theatres without going thru the exchanges should never be shown to the patrons without a rehearsal, as cases of "out of synchronism" sometimes come up, due to improper patching. If the operator who last used the film had a break in his last show and neglected to insert the same number of frames that he cut out, the print will be out of synchronism and of course, it is better for the management to discover this than the audience. This

can only occur of course with the disc method of reproduction. The next important reason for program rehearsal is the determination of correct change-over points in the picture. It is very annoying to have breaks in the continuity of the sound and when it is due to the projectionists' unfamiliarity with the sequence of the picture, it is particularly inexcusable. In this matter the cue sheets are only a guide; the change-overs must be carefully rehearsed to insure a smooth running program.

### Short "Leaders"

In many instances where film does not come directly from the film exchanges, the "leader" or "trailer" may have been shortened. If the "leader" has been shortened too much there may not be enough blank film to permit the motor to get up speed before the sound change-over, resulting in an increasing sound pitch which is one of the most obvious and distracting of sound defects. If the machine is provided with an automatic safety stop and there is insufficient trailer, the machine will be stopped before the change-over is effected and there will be an embarrassing silent period between the reels. These particular errors would only be experienced with disc subjects.

The time required for running sound films is rigidly fixed and cannot be changed without injuring the sound quality. If sound film is run faster than ninety feet per minute, the pitch of the sound will be raised and the reproduction will consequently be "thin" and unnatural.

### Speed Important

In this connection, for a commonly known example, recall what happens when the speed of the turntable of a phonograph is increased. The condition of a popular basso singing in a tenor voice would be undesirable to say the least. Bear in mind that the sound film or the disc must be moving at the same speed while reproducing as was used while recording the sound.

Rehearsals afford an opportunity for adding slight finishing touches to the sound program. It is sometimes possible to intensify the effectiveness of the sound considerably through slight changes in the fader settings; a change of one or two steps for a few seconds at a critical spot may change entirely the interpretation of the music. If these cues are not carefully rehearsed, so that the operator will make the change exactly at the critical time, more harm will be done than good.

### About Cue Sheets

Finally, it must be remembered that the cue sheets attached to the film are only intended as a guide and cannot in any way, take the place of a rehearsal. The acoustics of each theatre are different and the master fader settings given on the cue sheets will only act as a general indication of the settings needed, the actual settings being determined at the rehearsal.

The importance of sound to the motion picture today is such that the manager should give rehearsals his personal attention and supervision. Evidences of poor showmanship may nearly always be eliminated by painstaking program rehearsal and any slight added cost will in the end be more than offset by added Box Office receipts.

Publix has no further interest in the operation of the Strand Theatre, Eveleth, Minn.

## PUSH for that PROFIT

### The "Pageant of Progress" is Progressing!

Only one more week — then banners will come down—and figures will come in!

Will your figures head the list?

They will if you maintain a steady push for profits. Maximum effort, backed by the merchandising helps in your Contest Manuals, Advertising Manuals, current numbers of PUBLIX OPINION and your Bound Volume, will win a share of \$30,000 in prizes for you.

You'll profit too!

PROFIT by the PUSH

## MR. KATZ URGES 'KNOW-POLICY' APPLICATION

(Continued from Page One)  
from the Home Office organization in New York.

### Forward All Ideas

"Ideas which have any value at all must be forwarded to New York so that everyone may get the benefit of them."

"The company is constantly expanding and growing. Its growth cannot come any faster than its central organization becomes efficient."

"I feel that the Chicago convention demonstrated to the satisfaction of everybody in attendance the soundness of the statement I have repeatedly made during the past two years, about the development of the men in the Home Office. What I have said has been a reasonable and fair appraisal of these men—that each head of a department in the home office is fully equipped and capable to render central service and assistance to everyone in the field. My idea, further, is that as fast as anyone in the field develops to the point that his services can become general in character, we intend to draft him into this Home Office organization."

### Mutually Beneficial

"This of course applies only in cases where such a shift in manpower would be to the advantage of the individual, as well as to the corporation. Manpower in the field is expected first of all, to give a completely effective account of itself at its post of duty in the field, and to the complete satisfaction of the contacts necessary in the Home Office."

"There is not a unit of manpower anywhere in Publix which does not maintain, somewhere, numerous connecting lines of different sorts, whereby the service contacts between field and home office, and vice versa, may be mutually beneficial. These lines will increase in helpfulness as their operating principles become better understood."

## TEXAS MANAGERS GET PROMOTIONS

Promotion of two managers to district managerships under Divisional Director L. E. Schneider is announced by D. J. Chatkin, General Director of Theatre Management.

A. W. Baker, formerly manager of the Denver Theatre and the Palace, Dallas, becomes District Manager in charge of Texas deluxe houses, the Palace, Dallas; Texas, San Antonio, and Metropolitan, Houston.

W. E. Drumbar becomes District Manager supervising Waco, Temple, Abilene and Brownwood, Texas.

Offices of both Baker and Drumbar will be in the Melba Theatre Bldg., Dallas.

### "BIG PARTY" BALLYHOO

Mitchell Conery of the Lyric, Mobile, had two ushers in clown attire and a wheelbarrow ballyhoo "The Big Party." Shot craps on busy corners with six-inch dice.

## PAINTING FOR PROFITS

*Exploitation that combines lobby entertainment with merchandising has become the latest development of the Publix Chicago Theatre advertising staff. Avis Mac, noted portrait painter, entertained 'spills' with her artistry in painting pictures of Nils Asther, during the screen star's recent personal appearance. A week following this painting, Miss Mac so skillfully portrayed Ted Lewis, who was also appearing at the Chicago, that the celebrated clarinetist paid \$100 for the painting, as reproduced below.*



## START FIGHTING ALL OUTDOOR OPPOSITION

(Continued from Page One)  
door diversions are valuable, healthful necessities during the hot summer months for the general public.

### Avoid the Heat

"My point, however, is that a number of people are forced to go to crowded beaches, amusement parks, swimming pools, etc., not because they actually want to, but because they wish to avoid the heat and stuffiness of the streets and can think of no other way of doing so. Most of them would easily welcome any means of cool, comfortable and enjoyable entertainment which would save them the discomforts of congested roads to over-crowded beaches or amusement parks. It is toward these people that the full force of our massed selling power, from one end of the country to the other, must be concentrated."

Application of Mr. Katz' suggestion may be effected in two ways. First, the penetration of the "Publix cool and comfortable theatre" idea into every home within the radius of the theatre's drawing power, months before the actual coming of hot weather. Second, to take advantage of the vast throngs which will inevitably gather at beaches, amusement parks and other outdoor recreational centers, and turn this opposition into a selling aid by impressing upon the—perhaps—already overcrowded and uncomfortable throng, the cool, near and unrushed enjoyment of the local Publix theatre.

### Attraction First!

The important thing to bear in mind is that your main selling point, dominating even the cool theatre idea, is always your program. The "Keeping Cool" idea

isn't enough. The patron must be kept cool and entertained. That is why people swarm to beaches and amusement parks. But when you hold out as a bait, unusual entertainment and cool comfort, then you can expect a response to your efforts. To combat the hot weather opposition, the booking department has arranged a schedule of features and shorts for the coming summer season which has never been equalled from the standpoint of pure audience appeal. With such a schedule, and with the proper functioning of your cooling plants, you can honestly promise your patrons an allure in your theatre during the hot weather which will not disappoint them.

It is suggested, that circulars, either distributed or mailed to homes, chain grocery or other neighborhood store herald tie-ups, newspaper and radio publicity or any other medium which is sure to penetrate into the homes be given preference. Perhaps an interesting exposition of the way in which your refrigeration plant works, accompanied by diagrams, could be used to good advantage in all these media to convey the idea of cool, pure air in Publix theatres.

### Begin at Once!

Your back issues of Publix Opinion contain several instances where this was effectively worked, particularly, that of June 8, 1929, page 7. The important thing is to keep steadily and consistently bearing down on unusual entertainment and cool theatres, and to START RIGHT NOW!

In regard to the second and outdoor method of getting this message across, the usual selling processes, of course, will have to be employed. In this connection, reference is invited to the bound volume of Publix Opinion, Week of May 25, 1929, page 4, where a full page of hot weather exploitation stunts is listed. Read them over carefully and start planning how you can use them, or variations of them, in your operation. A careful survey of this bound volume in the months of May, June and July of last year will reward anyone with a number of effective and useful sales tips that can be used to great advantage in this connection.

Once the problem and necessity of combating the outdoor opposition is clearly outlined in the mind of everyone a concerted counter-attack, carefully thought out and planned months in advance, will arise from every point of the circuit, and, in one sweep, corroborate the proved slogan that "Publix never takes a licking from any type of opposition!"

### SUPERBA CLOSED

Superba Theatre, Denison, Texas, has been closed, to remain dark until expiration of lease.

## TRIPLE HEADER!

Paramount hits Broadway with a triple shocker this week. Three outstanding specimens of the marvelous new product scheduled for Second Quarter release will be flashed upon the public. "Paramount on Parade," newest box-office ace with all Paramount stars in its roster of players, opens at the Rialto tomorrow. "Ladies Love Brutes," George Bancroft's latest and best money-getter, opens at the Rivoli Thursday. "Young Man of Manhattan," with Claudette Colbert, Norman Foster, Ginger Rogers and Charles Ruggles, comes to the New York and Brooklyn Paramount Theatres today. Three sensational productions, exploding simultaneously, are sure to knock Broadway for a goal.

## 'WORST' IS OVER, PROFITS DUE IN DRIVE

(Continued from Page One)  
so far, have been splendid," said Mr. Dembow. "Not only is this so in present activity and in plans for future effort, but in actual figures. It is true that, in some cities, the showing has not been quite as favorable as we expected. However, I feel convinced that the difficulty here was due, not to lack of effort on the part of the men involved but rather to adverse conditions. Of these, the most harmful was, without a doubt, the Lenten period and Holy Week.

"I say this, not with the intention of providing alibis for the few operations that have shown weakness in the campaign, but to impress upon you the fact that, with the greatest box-office hazard of the year definitely behind us, the way is now clear for intensive and unblocked profit-earning effort. Judging by what has been accomplished during the early part of the drive with a serious handicap, I am certain that, if this pace continues with the obstacles removed, Publix showmen will write a new balance sheet in the book-keeping annals of the industry, by the time the campaign is ended."

Members of the accounting department are busily computing the standing of the various contestants in the race. It is hoped that a report of their findings will be available shortly. In the meantime, the important job of defeating the Lenten Slump has definitely been accomplished.

Flushed by their first success, Publix' fighting divisions are hammering away for greater profits all along the line. There is no sign of let-up anywhere. Far from it, the momentum seems to be gaining in acceleration each passing day.

## Chevalier Medal Presentation is Great News

Maurice Chevalier, Paramount star, was hailed as France's "Good Will Ambassador to the United States" at the annual reception of the Society of French Veterans of the Great War held at the Hotel Pennsylvania in New York last Saturday night. While thousands cheered, Joseph Donon, president of the French Veterans, presented Paramount's popular French star with a medal, awarded to Chevalier by the society of veterans "in appreciation of his artistic achievements and promotion of good will between France and the United States."

The French Consul General and the representative of the French Ambassador were among those who attended the ceremony, together with leaders of New York's social and artistic worlds.

Realizing the value of the event as a national publicity stunt for "Paramount on Parade" and "The Big Pond," J. E. McInerney, Criterion publicity director, arranged with the Paramount News Reel to make a sound "shot" of the presentation, as well as still photos. Arrangements will be made to get you news reel shots in advance of your showings of either "Paramount on Parade" or "The Big Pond."

Photographs will also be sent immediately to all theatres in

## Northwest Home Office Adopts Economy Drive

"Economy in the home office to aid the men in the field toward winning a prize in the Second Quarter Profit Drive!" That is the gist of a form letter distributed to Northwest home office personnel by Robert LaPiner, office manager of Publix Northwest Theatres in Minneapolis. Emphasis on the conservation of lights, telegrams, stationery supplies, telephone calls, etc., was stressed.

which the above attractions will be played. Here is a news picture that you should have little difficulty in planting.

## WATCH TIE-UPS WITH STARS!

Warning against the unauthorized use of the names of Paramount stars in connection with exploitation stunts is issued to theatre managers and publicity men by A. M. Botsford. Such tie-ups are being made in large numbers by individual theatres, frequently involving commercial concerns, telegrams signed by stars, endorsement of various products, etc.

"Without desiring in the least to throw cold water on the enterprise of anyone who is trying to get publicity for our attractions, I still feel that we should be a little more cautious in the use of our stars' names," Mr. Botsford says.

"Our contracts usually give the company the right to use the name and photo of the players in exploiting pictures, but their unrestrained use in connection with other commercial enterprises was not contemplated and it has been our rule to obtain a written release from the star in each instance, to prevent legal complications."

"Unauthorized use of an individual's name and photograph in advertising any product makes the advertiser subject to a damage suit under the Civil Rights Bill. Several such court actions have been brought by players and usually have been won by the plaintiff."

"In nine cases out of ten such unauthorized use may pass unnoticed. The tenth case, however,—probably involving an outside star releasing his picture through Paramount or a player having controversy with the company—may cause trouble which would offset all benefits derived from the tie-up."

"Consent of the star on important tie-ups always should be obtained through the Home Office publicity department or through Arch Reeve at the Hollywood studio. This should be done in each instance before a commercial tie-up is effected!"

## OUR BIRTHDAY PARTIES!

April 18 to April 24

This week Publix Opinion congratulates the following theatre, which is celebrating its birthday anniversary with exploitation stunts.

THEATRE  
Temple

TOWN  
Houlton, Me.

OPENING DATE  
April 24, 1919

## RADIO INCLUDED IN MANAGERS' TRAINING

Session of the Publix Managers' Training School just concluded was signalized by addition of lectures on radio exploitation, arranged by Elmer Levine, director of the school.

Among the speakers was Vernon Gray, publicity director of the Rialto Theatre, whose talk was based on his lengthy experience in radio merchandising at the Metropolitan, Boston, and his former association with Station WOR of Newark.

"The most impressive and important thing about radio advertising is the tremendous circulation it commands," Gray told the class. "It has taken the newspapers of the United States 100 years to achieve a circulation figure of 40,000,000, but radio has reached that point within ten years.

### Selecting Hour

"The best time for your broadcast is naturally between 6 P. M. and midnight when the entire family is at home. You will find that rates for commercial programs double at six. The dinner hour, seven o'clock, is the best of all, as it catches people at home before leaving for the theatre, etc. The period from ten to eleven-thirty is almost equally desirable. Since we are primarily interested in reaching women, we can present programs effectively within the hours of 10 A. M. and 2 P. M., as well, concentrating on the housewife before she leaves for matinee and shopping.

"In selecting a day and hour for a theatre broadcast, we are guided by different considerations than those governing the ordinary advertiser. For instance, Saturday evening is ordinarily considered least desirable, since even the most incorrigible stay-at-homes turn out then; it is the peak theatre attendance period of the week. Yet the Paramount-Publix hour comes at ten Saturday night, for the reason that it is directed not at the people who already go to our theatres, but at a maximum of people who do not.

"This is to your advantage, since you wish to promote your time on the air and can more readily do so if the particular period you prefer is not in great demand.

### Newspaper Tie-ups

"There is so much competition in radio that newspaper tie-ups are almost essential to insure success. You can go further with the aid of both newspaper and radio publicity, particularly if they are tied together, than you can with one alone. Make friends with radio editors; arrange interviews over the air, with stars, for them. If the station you use is owned by or connected with a newspaper, you have a golden opportunity.

"Program quality is essential," said Gray. "Just going on the air means nothing. Inject informality into your programs whenever possible. If you are presenting a comedian, build him up; remember that the air audience cannot see the gestures and 'mugging' which get him across on the stage. If you are presenting a classical program, get an 'Encyclopedia of Music,' of which several good ones are available. Tell a little of the story of each selection in your announcement.

### Program Planning

"Opening, quarter-hour and closing announcements should never be over a minute and a half in length. Make them a minute if possible, and keep all other announcements within ten or fifteen seconds. Sell your theatre program, but sell it with a few effective, well-chosen words — remember how many stations you have dialed past when someone was talking."

Gray sketched a model program for the class, emphasizing the ne-

## PLUG THESE SONGS NOW!

All numbers listed here are published by Famous Music Corp., 719 7th Ave., N. Y. C.

### From "HONEY":

"Sing, You Sinners"  
"In My Little Hope Chest"  
"I Don't Need Atmosphere"

### From "THE VAGABOND KING":

"Only a Rose"  
"Song of the Vagabonds"  
"Vagabond King Waltz"

### From "PARAMOUNT ON PARADE":

"Sweepin' the Clouds Away"  
"Any Time's the Time to Fall in Love"  
"Dancing to Save Your Sole"  
"All I Want is Just One"

### From "THE BIG POND":

"You Brought a New Kind of Love To Me"  
"Livin' in the Sunlight, Lovin' in the Moonlight"  
"Mia Cara"

cessity for rehearsals and accurate timing. A stop-watch is a necessity, he said. He also advised the men to learn microphone placement.

"Your own initiative, resourcefulness and showmanship will be your only guarantee of good programs," he said in conclusion. "There are fundamental precepts to be guided by in the use of radio, but no set rules."

## SILVER DOLLARS USED IN DISPLAY

A unique display which may become available for other Publix Theatres has been obtained for two weeks for the New York Paramount by Publicity Director Eddie Hitchcock and his assistant, Alexander Gottlieb.

The display consists of 335 coins which comprise the world's silver dollars. They were gathered by the National City Bank of New York City, which loaned the exhibit at no cost, and represent 173 different countries and political divisions. The oldest is a dollar struck in 1846.

## Boy Scout Troop Gives Monday Night Exhibition

Full column stories and photos appeared in the Toledo newspapers when the local boy scout troop presented an impressive exhibition upon the stage of the Toledo Paramount on a Monday night recently.

Manager Sidney Dannenberg commented upon the many friends, relatives and parents of the youngsters that attended the maneuvers, by paid admission. A most cordial letter sent to Dannenberg by the scoutmaster, thanked the management for their kind co-operation and placed the services of the troop at the disposal of the theatre for any occasion.

## Utah Manager Gives Patrons Radio Treat

Ray M. Hendry, manager of the Capitol, Salt Lake City, Utah, with the installation of a dynamic speaker in the auditorium of the theatre, has created sufficient stimulus to bring patrons to the Capitol during the usual slump periods on Monday nights.

A radio (donated by a merchant) placed in the booth and connected with wires from the disc pick-up, turned the trick of prompting prospective patrons to listen to radio favorites in the theatre, where the reception was exceptionally fine and feature attractions also shown.

## SILVER MASK GIRL

Live lobby at the State, South Bend, where a contest was based on the identity of the lobby entertainer, "The Girl in the Silver Mask." See story in adjoining column.



## BYRD CAMERA MEN GUESTS AT BANQUET

(Continued from Page One)

gave to the showmen present, a new and exciting understanding of what the Byrd-film contains as a gigantic box office attraction.

The film made and brought back by Rucker and VanderVeer is a most exciting record in sight and sound, one of the few truly important and romantically historical adventure events in modern ages. Publix showmen at the banquet knew they would get it exclusively and first. This, and the fact that the film ranks, in eager public interest, with the World War, or the Lindbergh epic, brought added assurance of phenomenal box-office records.

High tribute was paid, at the banquet, not only to the members of the Byrd expedition, but to Emanuel Cohen, who directed the film activities and to Messrs. Zukor, Kent, Lasky, and Katz, who sponsored the undertaking.

During the speeches made by Rucker and VanderVeer, the first personal report on what the film contains, was given. The picture is not a bleak and endless succession of cold white scenes. Instead it is swift drama punctuated by frequent punches of rare humor that only could come from situations as daring and desperate as Little America could afford. It is now being edited and prepared for release in June.

Manager of the Springfield, Mass., Paramount is Ben Greenberg, who replaced Frank Gallagher, resigned.

## Anniversary Gets Merchants Aid

An elaborate celebration, marking the first anniversary of talking pictures was recently held in McAllen, Texas, through the efforts of L. J. Mason, manager of the Palace and 15 local merchants. Window displays; co-operative merchant ads and plenty of publicity greeted this occasion.

The merchants purchased theatre tickets, which were presented to the first five customers Monday morning. The dealers also paid their pro-rata share on a full page ad which was dominated by the theatre copy. Daily and weekly papers carried stories about the event. A huge cake was donated by the local baker and placed on display in the decorated lobby.

## ENDORSED FOR CHILDREN

Madeline Woods of the Publix Great States Advertising and Publicity department sent the memorandum below to all theatre managers in her district. This message should also be applied to your operation.

"The following pictures are recommended by the Parent-Teachers Association. Please don't put this list in the waste basket or the files but look it over and see whether or not you are going to play any of these pictures, and then get in touch with your school authorities, arranging to put a sign on the bulletin board at all the schools.

"Furthermore, see that the pictures are listed in any local school publication which your town may have."

Devil May Care  
The Great Gabbo  
Halfway to Heaven  
His First Command  
Hunting Tigers in India  
Isle of Lost Ships  
It's a Great Life  
Little Johnny Jones  
The Marriage Playground  
Dames Ahoy  
Harmony at Home  
Hit the Deck  
Lone Star Ranger  
Lost Zeppelin  
Seven Days Leave  
Seven Keys to Baldpate  
The Shannons of Broadway  
Skinner Steps Out  
The Song of Love  
So This is College  
This Thing Called Love  
The Vagabond Lover  
The Viking  
Men Are Like That  
Not So Dumb  
Parade of the West  
Strictly Modern  
Vagabond King

## 'MYSTERY GIRL' GREAT LOBBY FEATURE

Acting upon a suggestion of Division Manager M. M. Rubens, a thoroughly successful live lobby feature was instituted at the State Theatre, South Bend. Mr. Rubens' idea was carried out by District Manager Louis St. Pierre and Manager Elson.

Elson found an attractive girl who could sing and dance, called her "The Girl in the Silver Mask," and put her in the lobby with a piano player. The girl is pictured in the adjoining column.

Basing a contest on the mask idea, Elson procured prizes from a jewelry store, radio shop, and several candy stores, getting window displays in each store at the same time. Throwaways explained the contest, which hinged on the identity of the girl.

Mild weather made it possible to leave the lobby doors open, and persons passing were drawn into the theatre by the lobby activity. Interest was maintained for a week, and during this time the girl entertained at a luncheon and broadcast over the radio for one half hour period, in addition to entertaining holdouts. Announcements pertaining to her appearance at the theatre, the contest and the current attraction were made in each instance. Although a newspaper was not included in the sponsors of the contest, one of them took it up and ran photos and publicity.

## Promotes Institutional Page on House Birthday

Theatre birthday celebrated by Miami merchants and residents! In order to successfully sell the fourth anniversary of the Publix Olympia, Manager J. H. McKoy promoted an institutional page in the Miami Herald, at no expense to the theatre. Interiors and exteriors of the theatre were reproduced together with photos of the house staff.

The local bakery donated a four layer birthday cake which was displayed in the theatre lobby. Patrons guessing the correct weight received birthday invitations. The house was appropriately decorated and flowered with bouquets supplied by local florists.

## Fashion Show Tie-Up for 'Glorifying American Girl'

Deciding that "Glorifying the American Girl" was made to order for a fashion show tie-up, Frank Kennebeck, manager of the Le-Claire, Moline, Ill., sold the idea to Moline's largest department store. Show was presented twice daily during the run, heavy advertising and exploitation costs borne by the store and resulted in a satisfying increase in receipts.

## SELLING "HIGH SOCIETY BLUES"

By GLENDON ALLVINE  
Advertising Manager, Fox Films  
(Not For Publication)

"Sunny Side Up" justified turning on the superlatives. But "High Society Blues," from the same winning trio—Janet Gaynor, Charles Farrell and Director David Butler—starts where "Sunny Side Up" leaves off. And that's not just a catchline. It's fact.

Gaynor and Farrell! What a team! Compared to "High Society Blues," their work in "Sunny Side Up" was just a rehearsal. Two great stars in their greatest roles—if you had nothing else than that to drive home, you'd have enough to sell it. But here's a picture with no end of selling points.

You have a story that sparkles from beginning to end. Bear in mind that it's not merely a peg upon which to hang the musical numbers. Unlike "Sunny Side Up," there are no chorus girl ensembles. It's not a musical revue. There's story all the way through, and it's a peach of a story. Loaded to the brim with surefire situations. With plot and counterplot so tightly knit that there isn't a waste line of dialogue or a slow spot in the entire production.

It has a romantic thread that provides Gaynor and Farrell with the most charming love scenes they've ever played—and we don't have to tell you what Gaynor-Farrell love scenes mean at the box office. And it has a barrage of laughs that simply can't miss, because they're situation laughs.

We won't attempt to sketch the story for you. Boiling it down to space limitations would rob it of the many rapid-fire twists which sustain interest every second.

The cast: William Collier, Sr., Lucien Littlefield, Hedda Hopper, Louise Fazenda, Joyce Compton—a perfect piece of casting, and each trouper able to steal the picture—but perfectly controlled by the director.

The songs: Four tuneful numbers by Joseph McCarthy and James F. Hanley, all woven into the story as an integral part of it, all sung by Gaynor and Farrell. They put the songs in "Sunny Side Up" in the best-seller class. The public is crying, "More!" It's a box-office angle that should be emphasized in all your advertising. "If I Had a Talking Picture of You" now has a successor in "I'm in the Market for You," "I'm a Dreamer" now yields its tremendous radio and record vogue to "Just Like a Story Book."

A few catchlines: "America's favorite sweethearts talking, singing, loving as never before!"—"The 'Sunny Side Up' trio—Janet Gaynor, Charles Farrell and Director David Butler—give you an even greater triumph of romance, melody and laughter."

## MANAGERS' SELF QUIZ!

### Projection

The questions appearing below are designed as a self-quizz for all anxious to improve their standing in showmanship through self-education. Get information on those things you do not know. Don't lose out through indolence—the motion picture industry is progressing too rapidly for stick-in-the-muds!

QUESTIONS  
 1. What three types of film damage are prevalent?  
 2. What are ten causes of sprocket damage?  
 3. What are three causes of scratches on film?  
 4. Name the varieties of film mutilation for signal purposes.

### ANSWERS

1. Damage to sprocket holes, scratches on the body of the film, and deliberate mutilation of the film for signal purposes.  
 2. Improper adjustment of the tension shoes, poorly made splices, damaged film reels, badly notched sprocket holes, the use of old and brittle film, overspeeding, projector parts badly worn, defective mechanism of projector, improper lubrication, and worn or undercut sprocket teeth, dirt on intermittent sprocket causing film in extreme cases to ride on teeth.  
 3. Deposits of dirt, oil, and grit on the upper and lower magazine valves, emulsion deposits on the aperture plates, and reels which are wobbly or have serrated edges.  
 4. Punching holes in film, scratching film, marking it with adhesive plaster, or attaching tin foil to establish an electrical contact.

There is only one way to prepare for a change over. Use a cue sheet based on the action in the film.

### BEG PARDON

In the March 28th issue of Publix Opinion, credit for the very effective Vagabond King campaign at the Uptown Theatre, Boston, was inadvertently given to Harry Browning of the Metropolitan Theatre of the same city. The campaign was handled by Harry Brown, Jr., special publicity representative.

## NEED FOR N.V.A. RELIEF DRIVE IS ACUTE

(Continued from Page One)  
and for other national theatrical charities.

During the week of April 27th a series of special benefit performances will be held in every large city in the United States. New York City will be particularly active in the campaign, with a gala benefit at the Metropolitan Opera House on Sunday evening, May 4th, when virtually every star on Broadway will appear. At a meeting of theatrical interests on April 3rd, attended by A. J. Balaban, William Morris and Abe Lastfogel in behalf of Paramount-Publix, arrangements were perfected for a series of special midnight performances in all theatres of Greater New York, during the week.

"The plight of the stricken actor," declares Treasurer Pat Casey of the N. V. A., "is such that active steps must be taken to relieve his distress. We have more ailing members of the profession to look after than ever before. We have certain charity cases that must be maintained week after week. We expect the projected drive to raise in excess of one million dollars, and every manager, producer and actor is aligned with us to make the campaign successful."

"Particular interest is centered in the Sanatorium recently erected at Saranac Lake. Funds are needed for further equipment and maintenance. This is the most modern rest refuge in the nation and stands as a monument to the theatrical profession."

## PICTURE STARS BREAK STAGE RECORDS

Popularity of two Paramount stars, Maurice Chevalier and Charles (Buddy) Rogers, has been demonstrated in no uncertain fashion recently in New York. With his personal appearance at the New York Paramount, Buddy Rogers broke all existing box-office records in the Publix ace house.

Now Chevalier, appearing on the stage of a legitimate theatre on Broadway, the Fulton, for a limited engagement, also is smashing box-office gross marks at a period when business generally is very poor in metropolitan legitimate houses.

Many motion picture stars have invaded the vaudeville and musical comedy fields. And personal appearances of film stars in motion picture theatres are no novelty, either. But when such steps on the part of screen performers are followed by record-breaking receipts, it is a definite indication of their box-office value.

The success attained by Chevalier and Rogers on the stage in New York is a real news story for your local papers. It can be tied-up with the appearance of either star on your screen, or utilized as an institutional story to call attention to the popularity of Paramount stars.

Write a localized story for your newspapers, stating that the information about the remarkable showing made by Chevalier and Rogers on Broadway has been obtained from an interview with Sam Katz, president of Publix Theatres, or with A. M. Botsford, director of publicity and advertising.

Add a quotation from the local manager, analyzing the great popularity of these two stars in your own community.

### DIVISION MANAGER SET FOR INDIANA

New set-up in the Publix-Great States Division, under Divisional Director Jules J. Rubens, makes Henry Stickelmaier Division Manager for Indiana. Stickelmaier, who was formerly District Manager for Southern Illinois, will make his headquarters at 175 North State St., Chicago.

Marc Wolf, formerly city manager in Gary, Indiana, has been promoted to post of District Manager for Southern Indiana. Both promotions were arrived at during Jules Rubens' flying trip to New York last week, when he spent two days in a series of conferences with Messrs. Katz, Dembow and Chatkin.

### DOVER HOUSE CLOSED

The Lyric Theatre, Dover, N. H., was closed on April 5th, for an indefinite period.

### BOX-OFFICE BAROMETER

Your most seasoned spy reports that the record-wrecking attractions on this week's horizon, which will probably register hardest, and during the Second Quarter Drive, are:

"The RETURN of Dr. Fu Man Chu." Previewed in New York it kept home office showmen tense and satisfied far beyond its record breaking predecessor.

"Ladies Love Brutes." George Bancroft hurling his mightiest thunderbolt of underworld-upperworld exciting love drama, right thru the bullseye of your tallest box office gross.

"PARAMOUNT ON PARADE." It's got everybody and everything, that everybody anywhere wants in a night of fun! Like that line? Y'wekum!

## SELLING "THE BIG POND"

By RUSSELL HOLMAN,  
Advertising Manager, Paramount Pictures  
(Not For Publication)

"The Big Pond" is Maurice Chevalier's best money picture yet. The reasons are:

1. He plays a thoroughly modern hero in a story of today. Everybody can understand and sympathize with his role.

2. After a brief prologue in Venice the story takes place 100% in America.

3. Claudette Colbert, of "Lady Lies" fame, probably the most beautiful woman on the screen today and certainly one of filmland's actresses, plays the heroine.

4. The picture is a sparkling, swift moving comedy romance. Not an operetta. The emphasis is upon story. Chevalier sings two songs—"You Brought a New Kind of Love" and "Living in the Sunlight, Loving in the Moonlight"—swell tunes that are incidental to the plot.

Chevalier plays a French guide with whom Colbert, an American millionaire's daughter, falls in love. The father, who made his millions in chewing gum, tries to cure her of her infatuation by bringing Maurice to America and putting him to work in the chewing gum factory. Maurice double crosses him by making good and becoming a typical go-getting American business giant. Claudette, to whom he was romance, jilts him. Then he applies go-getting methods to love-making and grabs her off.

"The Big Pond" in the title refers to the Atlantic Ocean. It was a successful stage play. Hobart Henley, who made "The Lady Lies," directed.

Tie-ups: The chewing gum tie-up angle is obvious. In the picture Chevalier makes a fortune by giving chewing gum the flavors (non-alcoholic) of gin, Scotch, champagne, etc. A drink with every chew.

Steamship companies might co-operate. Tie-up with the music, published by Famous Music Corp.

Copy: Here's Maurice Chevalier as you've always wanted him—as a sparkling hero of today in an all-American story... Maurice putting "It" into American business... In Venice he was a charming loafer and she loved him; in America he was a successful business man and she hated him... The Personality King of the Screen... He's learned to love in American. Come and see... Maurice mixes business with pleasure... The Lady of "The Lady Lies"; the Lover of "The Love Parade"... You've seen him conquer Queens; now see how his charms work with a snappy modern American girl.

## EIGHTH SESSION OF MANAGERS' SCHOOL OPEN

(Continued from Page One)  
toward men whose record in the field, and whose record in training, is exceptional," Mr. Barry continued. "Up to this time, men from previous sessions of the Managers' School have, by their performance, eventually won assignments as District Managers, District Advertising Managers, Division Advertising Managers and City Managers. In addition, seven men from previous sessions of the Managers' School have won home office department assignments.

"Some of the most important theatres on the circuit are in charge of men from the Managers' School. Among them are the Brooklyn Paramount, New York Rivoli, New Haven Paramount; Palace, Dallas; Newman, Kansas City; Denver, Denver; Piccadilly, Rochester; Olympia, Boston; Colonial, Haverhill; Olympia, Miami; Paramount, Montgomery; Carolina, Charlotte; Tennessee, Knoxville; Worth, Ft. Worth; Kirby, Houston, and many others.

Strong Incentive  
"From over one hundred men who completed training at the last four sessions of the school, only three men have failed to continue in the employ of the company. Such facts as these are used by Division Directors and Managers to strengthen the incentive which exists for managers and assistant managers who are attempting, by their record with their company, to win assignment to future sessions of the Managers' School.

"During the current session," Mr. Barry concluded, "the 35 men in training will follow the same intensive schedule which has been used in previous sessions. New equipment has been installed for training in sound projection, and even more emphasis will be placed on this most important subject in the training schedule."

Managers and assistant managers attending the Eighth Session, together with the theatres to which they were previously assigned, are as follows:

Martin Anderson, Brooklyn Paramount; \*Howard P. Breeze, Strand, Yonkers, N. Y.; John Choepel, Missouri, St. Louis; Burr Cline, State, Mankato,

Minn.; \*Vincent E. Connerton, Brockton, Brockton, Mass.; Philip D. DePietro, Paramount, Newton, Mass.; B. S. Dobrans, Washington St. Olympia, Boston; J. Francis Foley, Capitol, Worcester, Mass.; Philip Fourmet, Rialto, Denver; \*Maxwell C. Fox, Capitol, Allston, Mass.; E. B. Hands, Jr., Saenger, Vicksburg, Miss.; George L. Hensler, Paramount, Youngstown, Ohio; \*Alfred Herskovitz, Allyn, Hartford, Conn.; Jack Hodges, Olympia, Miami; Harry A. Holdberg, Garden, Davenport, Iowa; Sterling Jermstad, Lyric, Mitchell, S.D.; Harold Jones, Lyric, Blue Island, Ill.; Arthur Keenan, Strand, Lowell, Mass.; Russell Lamb, Plumb, Streator, Ill.; \*Garland De Lohr, Carolina, Charlotte, N. C.; Donald McKay, State, Minneapolis, Minn.; Chet McLean, Olympia, New Bedford, Mass.; Melvin Morrison, Strand, Newport, R. I.; A. Norman, Palace, Ft. Worth, Texas; Louis Nye, Paramount, New York City; J. Renfro, Tudor, New Orleans; Cecil B. Ross, Victory, Salisbury, N. C.; \*Elwood L. Rubin, Broadway, Springfield, Mass.; W. R. Savage, Grand, Alton, Ill.; \*Leon C. Schultz, Paramount, Atlanta; A. B. Segal, Publix-B. & K., Chicago; L. G. Shedd, Isis, Pensacola, Fla.; B. G. Stolp, Arcadia, Tyler, Texas; H. C. Winham, Rapides, Alexandria, La.; W. O. Youngren, Publix-B. & K., Chicago.

\*Preparatory training

### CHANGES

Policy changes in the South include switching of the Empire, Montgomery, Ala., to a three day policy, operating Fridays, Saturdays and Sundays only. V. L. Wadkins will continue managing the Empire personally, in addition to his duties as City Manager.

The Plaza, Montgomery, closed April 5th, the Strand opening on the 6th with the same policy. Frank Ferguson, manager, moves to the Strand.

The Ritz, Macon, Ga., and the Noble, Anniston, Ala., are operating on Fridays and Saturdays only. The Victory, Tampa, closed on March 30th.

Piccadilly Theatre, Rochester, re-opens on Friday, April 18th, with a straight sound policy and weekly changes. House was closed for one week, prior to policy change.

## ANNIVERSARY SOLD

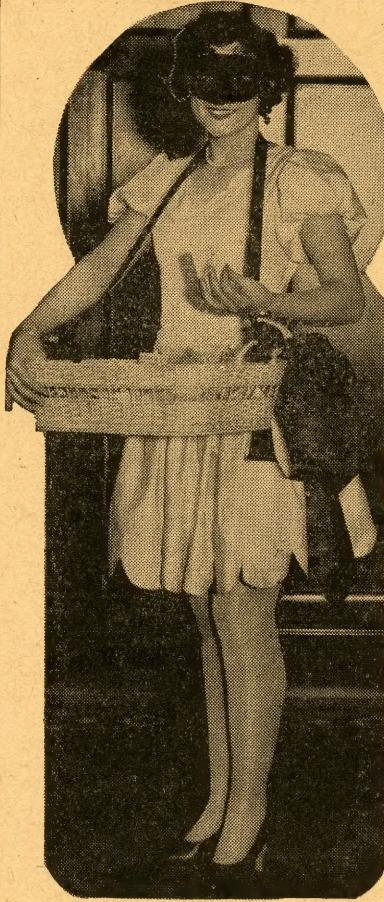
Taking advantage of the thirteenth birthday of the Grand Theatre to tell the people of Northfield, Minn., that the best in picture entertainment would be "dished out" to them during the Anniversary Week, Mr. and Mrs. Everett Dilley, co-managers of that house, prepared the large ad, pictured below, announcing the good news. Notice of a "Love Parade" midnight show was also inserted in the local paper. The Grand's first ad, published in 1917, was reproduced in the same section at no cost to the theatre. A front page story in the Northfield News completed the ticket-buying urge.

## PRETTY IDEA

Manager Thomas James of the Scollay Square Theatre in Boston is using an attractive girl to distribute heralds to patrons on next week's attraction. Each week the girl is costumed appropriately to the nature of the attraction advertised on the heralds. For instance, this photograph shows her passing out heralds for "Sally."

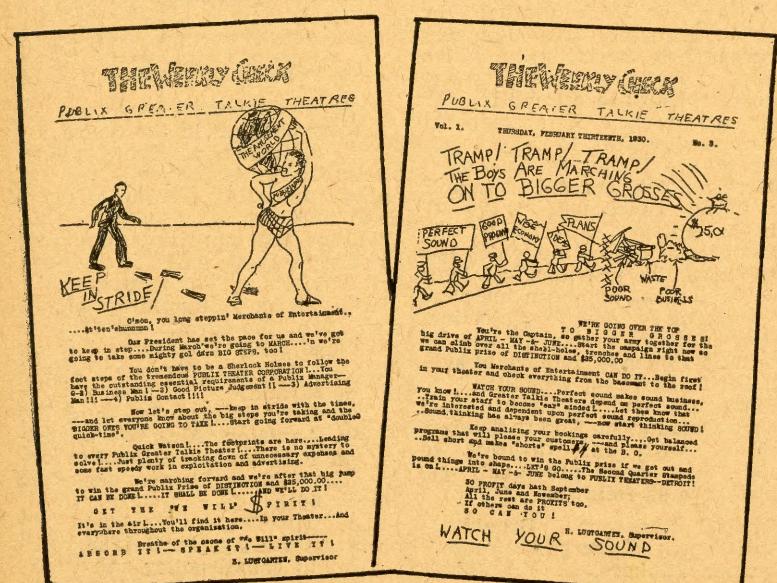
## ANNIVERSARY PAGE!

*A full page of co-operative ads and entertainment features promoted for the first anniversary celebration of the Strand Theatre in Anderson, South Carolina. Arthur Swanke, manager of the theatre, gets the credit. Pull out your reading glass on this one!*



## FOR BIG MONEY!

Pep and more pep! H. Lustgarten, Balaban and Katz supervisor in Detroit, is anxious to get some of that \$30,000 Second Quarter Prize money into his own alley and is spurring the boys on with "The Weekly Check" pictured below. Get out your magnifying glass and read the copy. If you can refrain from busting some kind of record, there's something wrong with your red blood corpuscles!



# **DON'T WASTE REPEATABLE GOOD IDEAS**

Once again PUBLIX OPINION wants to recall the thought to your consciousness, about the value of making the good ideas YOU develop, repeat themselves in **EVERY** Publix town.

Brainpower and Manpower provide the Publix combination for success. The help you give others by making **your** brainpower easily available to others in similar situations, is bread cast upon the waters, in Publix.

Right now the Second Quarter Profit-push is on with a wealth of great ideas in operation.

The things you do that are successful, make first class news in PUBLIX OPINION,—the company's official "IDEA EXCHANGE." Let's have a letter from you for the benefit of your co-workers in other cities. Merely because you send reports to your department heads in Publix is no reason to suppose that those reports will find their way to this publication. Let's have the story, especially and exclusively prepared for Publix Opinion as you know the facts to be.

Make up scrap-books on each week's activity, and send them along.

We'll probably have another drive next year. Think how valuable the scrap books of this year, from 1200 theatres, will be in helping next year's campaign.. Your present efforts are doubly valuable — first from the standpoint of immediate profit—and second from the standpoint of providing facsimile specimens of practical effort, for future repetition in other cities.



# "When the Show Is Over— A Good Feature to Plant

By JOHN IMMERMAN  
Custodian, McVickers Theatre

"Good night" is flashed on the disappearing screen. The show is over.

The steel curtain dips a salute to the departing patron. The musical strains of the good night march die with a soft decrescendo—in obligato to the slowly lowered curtain.

Patrons in pairs and groups, youths and girls, leave the theatre. Operators, stage hands, electricians, engineers—all depart. Only the last shift of ushers remain to perform their final duty, an inspection of the entire house. Theirs is the duty to inspect and close all exits; check in the night workers; look in all remote rooms and corners, assuring themselves that all patrons have left the theatre; inspect all seats for defects; and pick up and list articles lost by patrons.

#### Many Handkerchiefs Lost

Articles of all descriptions are found. More handkerchiefs are lost than any other item. On some days very many, fewer on other days. It all depends on the kind of picture shown. "Sobstuff," for instance—"Sins of the Fathers" with Jannings, Jolson's "Singing Fool" or perhaps sidesplitting comedies will draw heavily on Milady's handkerchief supply—in tragedy to wipe the tears of emotion, in comedy the tears of laughter. Dainty perfumed lace handkerchiefs suffer the same fate as the common "hanky"—all are stepped upon and kicked about.

A few years ago Madam Mode voted the corsets to oblivion and a good many of these were left on theatre floors or in the restrooms. Now, such intimate portions of lingeries as chemises, brassieres and an occasional petticoat fall unheeded for the sweepers' brooms.

Ladies' hosiery, generally torn and soiled, is another article found in the above mentioned places, which offer privacy and an opportunity for convenient disposal.

Next to handkerchiefs, high honors may be accorded to gloves, which are found in all descriptions—lady's right hand leading, strange to say.

Propriety has no bounds in the lost and found department, and we find packages containing Limburger cheese or herring (it all depends on the locality of the theatre), keys, bank books, money, lipsticks, compacts, nailfiles, powderpuffs, haircombs, buckles and all kinds of coiffure ornaments.

#### Mothers Forget Children

If a wife or hubby loses her or his mate during a show and by mistake walks out with another, such mistakes are not very difficult to explain, but if a mother places a child in the children's playroom and forgets to call for it until the next day, we have a problem for psychologists . . . and for the theatre matron, too.

The theatre is now left in the hands of the Custodian and his trained staff of men and women who will make everything spick and span, ready to receive her or his majesty—the theatre patron—on the morrow.

#### Cleaning A Problem

The cleaning of a theatre is not an easy problem and altogether different from that of an office building. Skyscrapers are built in units like sectional bookcases. Most of the equipment is the same in every unit—desks, chairs, and general office furnishings. A Publix theatre, however, is one colossal unit of architectural art, elaborately ornamented and furnished in luxurious splendor.

The highly decorated walls are hung with costly tapestry and drapes. Beautiful paintings and statuary adorn the walls and niches and glittering chandeliers and lighting fixtures add to the splendor. The foyers are filled with costly lounges and comfortable seats together with all kinds

#### A COIN SMASH!

Watch for this new money-getter which will soon dawn on Broadway. It's Warner Brothers' "Hold Everything." Listen to what the trade papers say about it:

**VARIETY:** Probably the best comedy picture Warners has turned out since talkers came in. Picture is a program pushover for money across the country and will likely develop holdover in many a spot... It's a corking laugh picture with a good looking production behind it. The light prizefight story is well disguised by the comedy and there is not enough of the ring to annoy the women. It's strictly a money film.

**FILM DAILY:** Box office winner. Sure to elevate Joe E. Brown to stardom. He and Winnie Lightner send over laughs and guffaws. Excellent direction.

of artistic bric-a-brac too numerous to mention. Floors and corridors are covered with thousands of yards of highest grade carpets. There are over 4,000 yards carpeting the floors and corridors of a de luxe theatre. The main floor and balconies contain thousands of seats—each of which must receive almost individual attention.

#### Other Rooms

Besides this outward show of splendor,—we find countless other rooms which must be touched up by the busy cleaners. Offices, dressing rooms, mechanical shops, basements, marble floored lobbies and corridors, windows and brasses including that unsanitary fixture of medieval days, the cuspidor (very few of which are left in theatres). Cuspidors, according to modern sanitary requirements, should be a part of plumbing and self-flushing.

The help is arranged in groups of two or more—including vacuum cleaners, window washers, crystal glass cleaner, brass polishers, chewing gum removers, furniture polishers, marble polishers, sweepers, moppers, scrubbers, etc. Each group performs a certain amount of work according to a schedule laid out by the custodian.

Not only are the cleaners busy after the show is over but also members of almost every mechanical branch—carpenters, electricians, painters, plasterers, stucco workers and production men with their staff of stage mechanics.

Each month after the show the usher force under the direction of the chief of service undergoes a thorough fire and emergency drill. Exits are tested, fire-escapes lowered, all fire-equipment subject to a minute inspection, and all known emergency "first aids" practiced. Ushers are not the only ones trained for emergencies, for the night cleaning force is also organized as a fire company and drills twice a month.

And in the morning when the custodian turns the house over to the management, labor exits. The fairy with her magic wand enters—enchantment and "make believe" again are supreme.

#### ST. PAUL THEATRE SOLD

The DeLuxe Theatre, in St. Paul, Minn., has been sold by Publix and is no longer on the roster of Publix Theatres.

# MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

#### ROY L. SMART

Roy L. Smart—an appropriate name for an intelligent showman! A graduate of Howard College and the University of Alabama, now city manager at High Point, N. C., whose newspaper experience has equipped him to produce exceptional ads to exploit the many theatres he has managed in Alabama, Georgia, Florida and South Carolina.

Smart joined the Southern Enterprises, Inc., in 1919, after resigning from the city editorship of the Birmingham Age-Herald. While employed by the theatre chain, Smart managed the Colonial, Birmingham and the Grand and Rialto theatres, Columbus, Ga. He was also city manager in the following towns: Sheffield, Gadsden and Anniston, Ala.; Greenville, S. C.; St. Petersburg, Lakeland, Palm Beach, West Palm Beach and Lake Worth, Fla. While he was supervising the houses for Southern Enterprises, Publix purchased that chain and Smart was retained to continue his efficient work.

#### MICHAEL G. MAYEN

Entering the theatre business in 1910 in the employ of the Miles Theatre Corporation, Michael G. Mayen, city manager of all Minneapolis suburban houses, has achieved an enviable record as a showman in twenty years of successful theatre operation in Minnesota.

When the Finklestein & Ruben Circuit procured the Majestic, one of the Miles houses, in 1916, Mayen was retained and promoted to assistant manager of the theatre. When the Majestic closed in 1923, he was transferred to the Princess as manager. Later, he was transferred to the then deluxe Astor Theatre, St. Paul. Mayen has also managed the Tower, Dale and Faust theatres and prior to his present appointment, he was city manager of the Lake St. district.

#### M. G. Mayen

Each month after the show the usher force under the direction of the chief of service undergoes a thorough fire and emergency drill. Exits are tested, fire-escapes lowered, all fire-equipment subject to a minute inspection, and all known emergency "first aids" practiced. Ushers are not the only ones trained for emergencies, for the night cleaning force is also organized as a fire company and drills twice a month.

And in the morning when the custodian turns the house over to the management, labor exits. The fairy with her magic wand enters—enchantment and "make believe" again are supreme.

#### GETS CO-OP PAGE

Putting on a star contest, O. G. Finley, manager of the Victory, Tampa, procured cooperation of eight merchants in a three-quarter page co-op ad and eight window displays on "Happy Days."

#### ROBERT B. TALBERT

City Manager at the Ritz, Columbia, S. C., although in the theatre game only seven years! Robert B. Talbert displayed such showmanlike instincts during that period that his rise was inevitable.

In 1923, Talbert entered the business as usher in the Loew's Palace Theatre, Memphis, Tenn., operated by the Consolidated Amusement Enterprises. One year later he resigned to accept a job as shipping clerk in the Memphis Paramount Exchange, where, when he left a year later, he had risen to the position of cashier. Talbert then went to Milwaukee, Wisc., where he obtained a job at the Alhambra Theatre, but quit to work for the B. & K. Theatres in Chicago. In 1926, he returned to Memphis as chief of service at the Loew's Palace, from where he was shortly transferred to Knoxville as assistant manager of the Riviera. Prior to present assignment, Talbert managed the Imperial, Columbia, S. C., and also the Ritz, in the same town.

#### A. M. JACOB

A. M. Jacob, manager of the Century, Jackson, Miss., has been associated with the theatre industry for more than 15 years, both as musician and manager.

Prior to accepting managerial duties, Jacob served as musical director for various road show attractions and theatres in New Orleans, La., and Jackson, Miss. His first position as manager was at the Istrione Theatre in Jackson, where he remained for six months and was then transferred to the Majestic in the same town. His musical background immeasurably aided him in planning entertaining programs for the patrons and more than a year later he was sent to Hattiesburg, Miss., to continue his productive efforts at the Strand, from where he was sent to his present post seven months later.

#### A. M. Jacob

#### WILLIAM E. SPRAGG

A veteran of the old school in the amusement industry since 1894 is the distinction which William E. Spragg, recently promoted district manager of the North Shore district in New England, possesses.

At the age of 14, Spragg entered show business as musician, stage hand, agent and manager for one of the first "Peck's Bad Boy" road show companies. He remained in these capacities for 6 years, associating himself with traveling troupes, circuses and cartoon shows. In 1900 Spragg crossed the seas with a "music hall trick" meeting with some success in Europe and northern Africa. He returned to the States to press agent the original "Quincy Adams Sawyer" show, for several years. Spragg, in 1908, helped N. H. Gordon with the opening of the Chelsea, New Haven and New Bedford Olympics. Later, he booked vaudeville for the Olympia Circuit until it was purchased by Publix. After a brief retirement from show business, he returned in October, 1928, to act as city manager for the Publix Stadium, Laurier and Bijou theatres in Woonsocket, R. I. He received his present assignment in January, 1930.

#### GERALD T. GALLAGHER

For fifteen years, Gerald T. Gallagher, manager of the Fort and Spencer theatres, Rock Island, Ill., has been associated in various capacities with numerous theatres scattered throughout the United States and Canada.

Gallagher obtained his first theatre job at the Mount Royal Theatre, Montreal, as assistant manager and press agent in 1916, upon his graduation from Mt. St. Louis college in Montreal. For the next decade or so, Gallagher worked for a number of large theatre chains, as theatre manager and exploiter, chief among which were Fox Theatres, Keith, Southern Enterprises, Warner, Universal, Lubliner & Trinz and Balaban & Katz. His work carried him from operations in the east to houses in the mid-west and south. He has also managed the Capitol, Winnipeg, a Famous Players Canadian operation.

#### Radio-Equipped Auto Used With Sound Car

Capitalizing on current interest in radio-equipped automobiles, Jonas Perlberg of the Florida, Jacksonville, put over a novel tie-up in connection with the Publix Entertainment Special.

In cooperation with the Chrysler agency, Perlberg pulled the stunt on the busiest corner in Jacksonville. A program was picked up by the radio set in a Chrysler "77" sport phaeton, then stepped up and re-broadcast by the Special, parked alongside. The demonstration stopped traffic and the papers went for pictures and stories.

#### CONTEST LETTERHEADS

Letterheads in use in the Louisiana District during the 2nd Quarter Contest carry a huge "We Will!" as a background, and at the bottom a string of racing horses, representing theatres' rankings. Latter are moved weekly, as rankings change.

#### UTAH MANAGER COLUMNIST, TOO

A daily newspaper column written by an assistant manager! The Ogden, Utah, Standard Examiner, heretofore devoid of a daily movie column, is now the possessor of an intimate review of pertinent facts about stars and pictures, edited by J. D. Braunagel, assistant manager of the Paramount, Ogden, Utah.

Negotiations for this effective form of publicity for current and future attractions were arranged by R. C. Glassman, manager of the Publix Orpheum, Jack D. Marpole, manager of the Paramount, both in Ogden and Dick Olden of the publicity department there. Managers of theatres in small towns should be able to easily "swing" a repetition of this stunt with their local newspapers by simply stressing the reader interest value such a column would command. Arch Reeve, on the coast, will supply the data for such columns.

# PUBLIX MAKES INSURANCE HISTORY

On the wall of the office of Henry Anderson, manager of the insurance department for Paramount and Publix, hangs a large map of the country. Little pinheads mark the towns and cities in which are located the corporation holdings. It fires the imagination to visualize a far flung empire of gorgeous theatres, warehouses, offices and distributing centers, studios separated by a continent, foreign possessions. It quickens the pulse to think of the millions of people that come in contact week in and week out with the products and possessions of Paramount Publix. It brings to the mind thoughts of romance, conquest in a chosen field, the awe of immensity and grandeur.

But behind so attractive a front, is a reality of millions of dollars in investments that must be protected from the ravages of fire and storm and flood, of millions of lives daily entrusted to the care of company employees, of thousands of dollars that must be kept safe from the itching palms of thieves.

And this task of protecting the capital of investors from sudden catastrophes is in the hand of Henry Anderson of the insurance department.

#### New York Bred

Born and educated in New York City, Anderson engaged actively in construction work as a mechanical engineer after obtaining his degree from New York University. He can recall the days when he was a "sand-hog" foreman in the silt under the East River helping build the Pennsylvania Tunnel, and later when he was actively engaged in developments in Canada.

His knowledge of this type of work made him a valuable addition to the staff of the New York Fire Exchange, a rating organization, and later with the Associated Factory Mutual Fire Insurance Company, a similar organization.

He next established connections with the Du Pont Company, manufacturers of explosives, and served in the capacity of engineer in connection with fire and accident prevention, and insurance. In the eight years he spent in this work, he acquired a practical knowledge of the ways and means of saving lives and property, and guaranteeing reimbursements for losses, that make him today one of the leading authorities in the field.

#### Joined Paramount

More than six years ago, he joined Paramount as insurance head. At that time, as theatre holdings were small, his duties were concerned mostly with production work. But as Publix became a factor in the growth of the parent company, Anderson gradually extended the scope of his activities and the personnel of his department to take care of the additions.

His department is not the uninteresting spot one might imagine it to be. A half hour spent listening to him talk about the activity that goes on is as entertaining as anything in show business.

"We make insurance history every day," he declared. "Not so very long ago, for example, we were producing an aviation picture in which we used forty planes flying in fairly close formation. How many companies would underwrite the men and equipment at short notice in a case like that?"

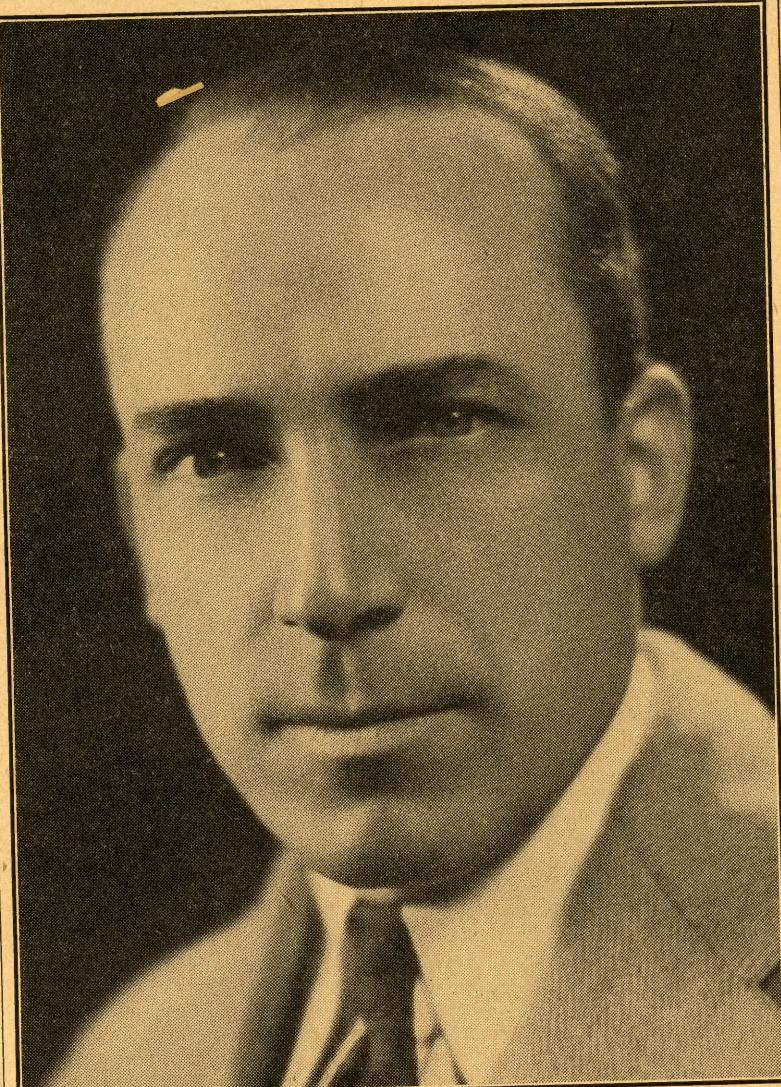
#### Byrd Film Insured

"Of course, it's what might be called the freak insurance that gives us trouble. We insured the Byrd film for a substantial sum knowing full well its importance as a company possession. We also insured the equipment and we collected on an automatic camera that was lost in an accident while filming from a particularly precarious position. All this of course was in addition to the insurance on Joe Rucker and Willard Vander Veer."

"In the usual course of business, we insure animal acts, un-

## PUBLIX PERSONALITIES

*These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.*



HENRY ANDERSON

*Director, Paramount Publix Insurance Department*

usual publicity stunts, and whatever else turns up. The negatives of new pictures are insured for millions. With the installation of candy machines in theatre lobbies, we made arrangements for any claims that might turn up for broken teeth, indigestion, or even poisoning."

Anderson made clear that the educational features of the department are fully as important as the obviously protective. Insurance charges are not a fixed rate but are determined from year to year by the experience throughout the circuit. A smaller percentage of accidents from year to year will aid materially in reducing the premiums, resulting of course in savings of thousands.

Being of a mechanical turn of mind, Anderson, himself, is deeply concerned with ways and means of insuring the utmost safety to employees and company funds. He had on his desk when interviewed a large sized square of bullet proof glass, a bullet proof port-hole, and the combination of a safe that has never yet been burglarized.

#### Always New Problems

As Publix spreads throughout the country, problems become more and more complicated. The question of tornadoes is now being carefully studied because of their prevalence in certain localities. On the findings will depend whether or not that form of insurance will be carried on a large scale.

Probably the largest single form of insurance carried by the circuit is fire insurance. Every policy made for this form of insurance is underwritten locally to keep the money within the community, a point that managers might do well to remember.

Probably the one thing about which Anderson is proudest is the complete system of fire protection designed by him for the west coast production studio. Automatic

## ASSIGNMENTS

New manager of the World and Empress Theatres, Kearney, Nebraska, is Eddie Forrester. W. H. Bergmann goes to the Columbus and Swan Theatres, Columbus, Nebraska, replacing M. P. Gettier, resigned.

With the transfer of C. T. Perrin to the new Paramount Theatre, Cheyenne, Wyoming, Maurice Leahy of the Rialto, Colorado Springs, assumed management of the Paramount there. J. P. Read succeeds Leahy at the Rialto.

Dennis Scaling is now manager of the Criterion, Enid, Okla., replacing Hugo Plath. Plath takes over the Ritz, Weslaco, Texas, succeeding T. Horton, resigned.

C. E. Garden has relieved Al Fourmet at the Kirby, Houston, where he was temporarily assigned. Fourmet goes to Abilene, Texas, as City Manager, succeeding Milton Overman, transferred to the Rialto, Denison, Tex.

Leo Ridout, formerly manager of the Rialto, Denison, has been promoted to the post of City Manager. He will manage the Star, Denison, as well.

Maurice Rosenfield, formerly publicity director of the Orpheum, Waco, Tex., assumed management of the theatre on April 10th, relieving Hal Howard, resigned.

J. T. Hughes has been transferred from the Arcadia, Ranger, Tex., to the Grand, Paris, Tex. Arthur Swanke, from J. A. Koepel's Carolina Division, relieves Hughes in Ranger.

Holden Swiger, recovered from his recent illness, has been assigned to the Denver Theatre, replacing A. W. Baker. Baker assumes management of the Palace, Dallas. J. Landers, formerly manager of the Palace, goes to the Aztec, San Antonio, replacing Floyd Smith. Smith's next assignment is forthcoming.

Ray Falker is managing the State, Omaha, succeeding Irving

## JULY FESTIVAL WILL BEAT HEAT JINX

July will be a Blue Ribbon month for Publix in Syracuse.

Making his plans early for the summer slump, Manager Andrew M. Roy of the Paramount Theatre initiated a Blue Ribbon month movement that is receiving the whole-hearted support of the Chamber of Commerce, all local merchants, and the Syracuse Herald, one of the leading newspapers in upper New York State.

A healthy start to the movement was given by the newspaper with a front page banner head and lead story announcing the event. Community leaders were quoted on the advantages that would accrue to the community during the month, and the enthusiasm aroused was reflected all the way down the line.

This type of activity started well enough in advance will gain force from day to day. It is not too early for showmen throughout the circuit to start the ball rolling for similar events.

## POLICY CHANGED

Broadway Theatre, Chelsea, Mass., now operating on a show and a half afternoon and evening policy.

Cohen, transferred to the Paramount, Waterloo. District Manager Vogel Gettier is succeeded at the Capitol and Majestic Theatres, Grand Island, Nebraska, by George McKenna.

Office of District Manager H. D. Grove is at the Fort, Rock Island, which he formerly managed.

Herbert Brenon, Jr., is manager of the Uptown, Gardner, Mass., succeeding J. O'Keefe, resigned.

## This is a Profit Sharing Coupon!

*Don't clip it — just read it and act on it!*

Follow up this tip and you'll share in \$30,000.

There's ammunition for the Second Quarter Prize Contest in your Bound Volume of PUBLIX OPINION. Publicity bounces, exploitation stunts, institutional stories—everything to put and keep your theatre in the public eye and your box-office in the public's path.

Keep your theatre in the Publix eye, too, by shooting your adaptations of these ideas to PUBLIX OPINION for publication NOW. Let your fellow showmen profit, too!

**Share in those Profits!**

# PROFITS ZOOM WITH UNIT NAME CHANGE

## NEW TITLE FITS NEWSPAPER SERIAL

Elaborating on a tip recently picked out of Publix Opinion, and retitling a unit show to coincide with the name of a new serial story being launched by the most powerful newspaper in the northwest, M. J. Mullin's Northwest Division exploitation crew has just completed a tieup between the Minnesota Theatre and the Minneapolis Tribune that gives Publix showmen elsewhere a valuable idea.

Retitling the stage show to jibe with the name of a serial story about to start in the paper, the theatre arranged to have Oscar Baum, conductor of its orchestra, compose a theme song dedicated to the newspaper yarn. This was used as a band number, with a uniformed usher crooning the chorus.

In return, the newspaper preceded the presentation with a series of 52 teaser ads, 1 x 2 in size, spread over four days, morning and evening editions, worded "Stepping High" . . . Read the story in the Tribune . . . And see it on the stage at the Minnesota Theatre . . . Starting Saturday."

### Full Page Ads

A full page ad, devoted jointly to the theatre stage show and the newspaper story, broke the day before the opening of the show. Another similar full page cracked the following morning. Still another hit Sunday, the day after the show opened. Monday saw a half page devoted to the tieup, Tuesday another half page, and Wednesday the newspaper's advertising drive reached the finale with a smashing full page of copy divided 50-50 between the stage show and the serial story.

More than 140,000 copies of the theme song, printed on roto stock and with the picture of the theatre's orchestra conductor on the cover with appropriate credit, were distributed with the regular edition of the newspaper on the opening day of the show. Another 170,000 copies went out the following day as an enclosure with the Sunday edition.

Approximately 12,000 two-color tack cards, 11 x 14, jointly selling the stage show and serial story with art and type went up throughout the city as the tieup was launched, while 40,000 more went into the surrounding suburban territory to country dealers, drug stores, hotels, etc.

### House-to-House

The opening full page ad smash was followed up the next day with a house-to-house distribution of 150,000 tear sheets, full newspaper page size, copy evenly divided between the stage show and serial story. Tuesday, another similar distribution of 150,000 tear sheets was made.

Over 25,000 copies of the theme song, with an enclosure containing the opening chapters of the serial story, were given away at the theatre during the week. All ad copy pounded along the line "Read the story in the Tribune . . . And see it on the stage this week at the Minnesota Theatre."

It just so happened that five extra girls were needed as atmosphere for the unit. Taking advantage of the tieup in effect with the Tribune, the Mullin combination sold the newspaper the idea of finding the girls, broke through for 190 inches of publicity, three and four and five-column art layouts, and turned out more than a hundred prospective Nancy Carrolls on short notice.

### Paper Appreciative

As the campaign waned, the Publix boys kept smacking the ball on the nose, getting beautiful breaks in roto on Conductor Oscar Baum, as well as human interest hits on his little daughter rehearsing the theatre orchestra on the

## STEPPING HIGH

*When a newspaper co-operates! Below are some of the tear sheets of full page ads, news stories, photographs, teaser ads, and the special rotogravure section of the music called "Stepping High" written for the stage unit which had been given that name to make it harmonize*

*with the newspaper serial. The paper, in plugging the serial, never failed to mention the stage show at the Minnesota Theatre. Tremendous grosses that week proved the value of the stunt, which bears repeating. See the story in the adjoining column.*



theme song, etc.

The tieup proved a sensation. The band number was encored repeatedly at every show. Direct business galore resulted. And when it was all over, with the only cost to the theatre that of a 1-frame trailer used a week in advance, the Minneapolis Tribune wrote:

"This is just a note of appreciation for the way the Minnesota Theatre went through with its end of our agreement on the serial story-stage show tieup. Every promise made was carried out to the end, and we have nothing but praise for the way you handled it."

"For our part, we secured a very nice increase in circulation and we feel that the tieup was very much worthwhile."

## THEATRE PARTY FOR GOOD WILL

Continuing his campaign of securing the good will of local organizations, by means of theatre parties, Robert Slote, manager of the Eastman Theatre, Rochester, N. Y., recently assisted the members of the Daughters of the Nile, in sponsoring a theatre party, proceeds to be used in charitable work for crippled children.

The women's organization sold about 2,000 tickets, of which receipts they received a small percentage. The local papers featured the benefit in the form of photos of the committees and stories on the fine co-operation given by the theatre management.

### ADMIRAL BYRD TO TALK

An address by Admiral Richard E. Byrd will be one of the features of "With Byrd at the South Pole" when it is released by Paramount in June. The Antarctic sequences will be synchronized with sound effects, vocal descriptions of particularly dramatic portions, and music by an exceptionally large orchestra.

## Illinois Managers Capitalize On Auto Shows

With several Illinois towns having auto shows, Publix-Great States managers got busy and instead of permitting them to interfere with business, made tie-ups which capitalized on the shows.

In Elgin, Manager Fitzgibbons of the Crocker tied-in with the Dodge Agency, incorporating in his newsreel a sound shot showing a Dodge car, with no advertising or mention of the fact that it was a Dodge. In return, the agency purchased \$55 worth of tickets for distribution among prospects, and brought them to the theatre in bannered cars. Other cooperation included tire covers on all Dodges which the agency had on the street during the show, newspaper advertising, posters at the show, and several parades.

In Joliet, District Manager Roy Rogan and M. E. Berman tied-up with the Chevrolet agency, promoting a sedan which is the capital prize in a contest for Rialto patrons.

### DISPLAYS GUN EXHIBIT

Manager W. H. Bergmann secured a rare collection of old guns for a display on "The Lone Star Ranger" at the World, Kearney, Nebr. Insurance agency tie-up provided a policy covering the collection, and cooperative publicity.

### ANNIVERSARY PAGE

Manager Wally Akin of the Arcadia, Dallas neighborhood house, capitalized on the anniversary of talking pictures in a big way. He got an entire page of pictures and stories in his neighborhood paper, and worthwhile space in the Dallas News as well.

### UNUSUAL PARADE IDEA

Since Waukegan, Ill., newlyweds are often more or less unwilling participants in a noisy automobile parade, riding in a smart roadster

and dragging a string of tin cans, Manager B. D. Hooton staged such a parade plus appropriate banners on "The Love Parade," prior to its opening at the Genesee. Chrysler tie-up provided cars.

## ELGIN GOOD-WILL GESTURE

*The Publix Theatres in Elgin, Ill., chipped in to pay for the ad reproduced below. This good will gesture can also be adapted to other industries. In this case it was a wise move, especially during the Auto Show Exhibit. Through this means the aid of these merchants can be easily obtained, when necessary, for example, the use of cars during special campaign parades.*



## New

... in Motordom

*is making its bow to the buying public this week at Elgin's Auto Show . . . Here one will find creations of man's ingenuity that will bring joy and comfort to thousands of American households . . . The motor car of today . . . in which, many of us will ride when on our way to attend a Publix Theatre . . . to see and hear what is*

## New

... in the Show World

*At a Publix Theatre one will always find the best and latest creations of The New Show World being presented . . . always that which is new and in keeping with the trend towards greater entertainment.*

**Publix Theatres in Elgin**  
RIALTO CROCKER



# FALGE TALKS ON LIGHTING AT SCHOOL

"You can come very near telling what kind of a show you will see inside a theatre by the condition of its outside electrical display," F. M. Falge, Publix' lighting expert, told managerial school students at the last course.

"If the upright and marquee are spotted with dead lamps, the show inside will be carelessly presented, the sound will be poor, and you probably won't enjoy it."

Falge summed up and drove home many points in connection with what the class had learned at the Edison Lighting Institute. Among the subjects on which he touched were the use of color in stage lighting and the relation of color and music.

"In stage lighting," Falge said, "work with the color cycle in mind. Then highlight with complementary colors, and make combinations of related colors."

"I'd like to dispel some of the mystery which seems to surround the use of color with music. In lighting an overture which is a compilation of selections in varying moods, for instance, the proper colors and corresponding intensity for each selection are almost self-apparent. For a waltz a light blue flood is excellent. For lighter, brighter music, use lighter, brighter colors; amber, straw or pink for fox trots, pinks and reds for marches. For more sombre, heavier selections, use the darker blues, magenta, etc. The spot on your conductor should be in a lighter, related color. If there is a solo, contrast a light spot against a dark flood to make the soloist stand out. Finish the overture with a white or straw flood. Proper lighting will greatly enhance the effectiveness of any presentation."

In discussing stage show lighting, Falge emphasized the fact that changes in the unit routine affect the lighting routine, and often destroy the lighting effectiveness and slow up the show. He advised the men not to make routine changes without considering this.

## FREE CARDS AND SPACE

An excellent street car tie-up has been effected by the Des Moines Theatre. The transportation company pays for all printing, while the theatre furnishes the 'guest' tickets. Every week a new attraction is exploited. This arrangement tends to arouse interest in street car commutation tickets and therefore increases transportation business. The reproductions below, printed in attractive colors, are only two of the many cards displayed.

**Watch this Space Feb. 5-14  
For Lucky Weekly  
Trolley Pass Numbers  
Entitling Holders to  
Free Admission To  
"GENERAL CRACK"**

**Holders of These Weekly Trolley Pass Numbers  
Will Receive Guest Tickets  
To See JOHN BARRYMORE  
in "GENERAL CRACK"**

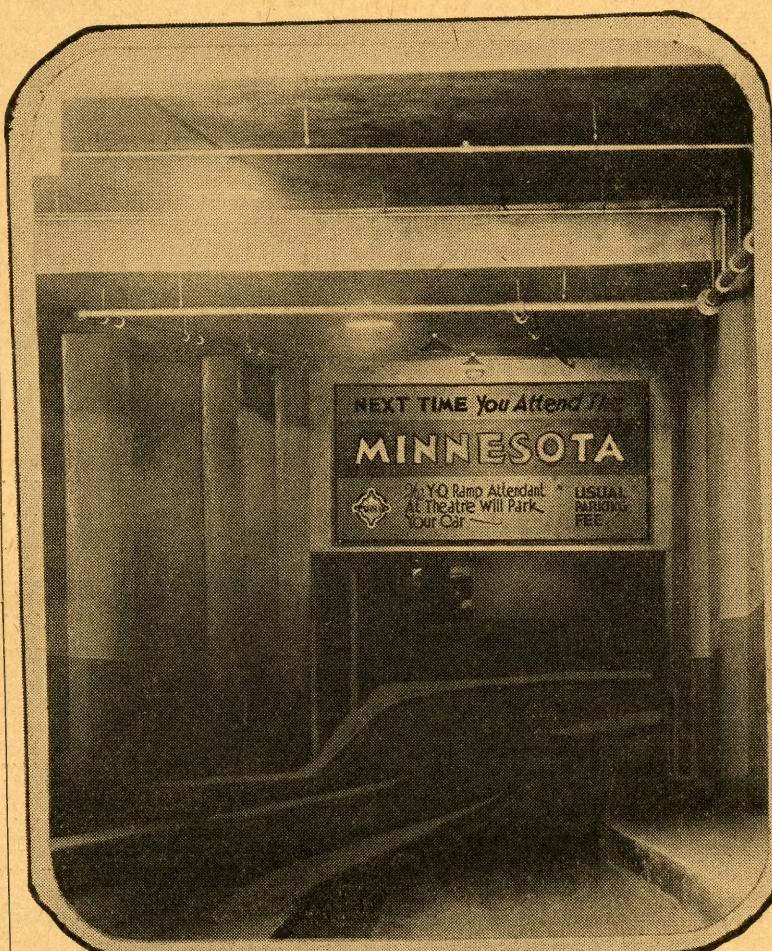
**At DES MOINES THEATRE Feb. 8-14**

**327 1202 9201 12392 16681 18330  
557 3130 11091 13347 17951 19901  
7163 11622 14953 18162**

Present Your Pass at Box-office

## PUBLIX PARKING SERVICE!

The story in the adjoining column explains the presence of this large sign in the auto exit of one of the largest department stores in the West. This fine auto parking tie-up was accomplished by M. F. Kelly, advertising manager of the Minnesota.



### Lucky Number Tie-Up Made With Street Cars

A lucky number street car tie-up was effected by M. L. Elewitz, publicity director in Des Moines, prior to the opening of "General Crack" at the Paramount Theatre there.

Teaser cards urging riders to watch space for General Crack lucky number trolley passes were inserted by car company while Paramount Theatre ran a trailer with winning numbers. The stunt was repeated with different trolley pass numbers when picture moved to Des Moines Theatre.

## Personal Contact Reaps Quantity of Good Will

Furthering good-will towards the theatre on the part of its patrons, Walter M. Feist, Manager of the Tower in St. Paul, has made it a point to become personally acquainted with the head of each women's organization in his community. A constant personal contact is maintained, through the medium of personal or phone calls interspersed with occasional letters, keeping the theatre constantly in their minds.

Feist's friendly interest in these organizations has reaped an unusual amount of good will. Officers of the majority of the clubs, as well as the American Legion posts, with which he maintains a similar contact, attend the theatre weekly, dropping into Feist's office after the picture to tell him what they thought of the show.

Other phases of Feist's exploitation effort include permanent tie-ups with a ballroom, a laundry, a grocery, a florist and a chain of drugstores.

### SWANKE TO TEXAS

Arthur Swanke has relinquished the management of the Strand, Anderson, S. C. to Sam Hammond of the Alhambra, Charlotte, Swanke goes to Texas for assignment under Division Manager Barry Burke. His parting shot in Anderson was a smash co-op page on "She Couldn't Say No," accompanied by an excellent institutional story on the anniversary of talking pictures.

### CRASHES FRONT PAGE

Manager Carlos Freis of the Elanay, El Paso, sold a newspaper on a classified-ad contest and landed front-page ads in both morning and evening editions. More space in the classified sections, too, and names of seven "Sunnyside Up" songs scattered among the ads as basis for the contest.

## Theatre Benefits By Parking Tie-Up

An auto parking tieup that has passed the experimental stage and which is adaptable to almost any other point on the Publix circuit is now in effect in Minneapolis, between the Minnesota theater and the Young-Quinlan Ramp, one of the most reputable stores in the mid-west. This tie-up was arranged by M. F. Kelly, publicity director of the Minnesota.

The store provides three uniformed attendants who are on duty at all times in front of the theatre, to park cars of patrons desiring the service. Usual parking fee is charged.

The store also supplies 150,000 cards for distribution, advertising the tieup. In its monthly statements mailed to a select list is enclosed another card prepared by the store calling attention to this service. Ads, 2 x 5, paid for by the store, frequently appear in the Sunday society section.

A 5-foot cutout reading "Next time you attend the Minnesota Theatre, the Young-Quinlan Ramp Attendant will park your car" is the center of attraction in the exclusive waiting room of the store. An 8 x 16 foot board, with similar copy in colors, occupies the one and only head-on shot on the way down the ramp.

In return for the above, the theater carries a 1-frame trailer calling attention to the service, when space allows, and on offtimes plugs it with a cutout in the lobby.

### STAGES "SONG FESTIVAL"

Matt Press, manager of the Saenger Theatre, Hope, Arkansas, staged a "Song Festival" in conjunction with the Junior Parent Teachers Association. Schools cooperated fully, declaring a half holiday and assigning students to sell tickets.

## FREE FULL PAGE AD

A free full page ad in the Kankakee Daily News which is NOT dominated by free tickets but which is used as a direct plug for the picture! H. E. Webster, manager of the Majestic, is responsible for this excellent newspaper tie-up.

THE KANKAKEE DAILY NEWS - THURSDAY, MARCH 6, 1930.

See "The Love Parade" Next Mon., Tues. and Wed., as Guest of the Daily News



Just a Few Minutes Time and  
You Can See "The Love Parade"  
FREE

### Regardez Mes Amis!

Maurice Chevalier Talking to You  
I'm Inviting You to See My Latest Picture  
Free as Guests of

THE DAILY NEWS

The name of it is



## "THE LOVE PARADE"

AND IT PLAYS

Monday, Tuesday, Wednesday at the Majestic

### NOW HERE'S HOW TO SEE IT ABSOLUTELY FREE!

Just Clip the Coupon in the right hand corner below and get one of your friends to sign it, agreeing to subscribe to the Daily News for 90 days, and you're all set to let Maurice entertain you FREE! You don't have to collect any money from your friend. He agrees to pay the carrier boy 10 cents each Saturday during the 90 day period and that's all. Then bring the coupon to the News Office and get two tickets to the Majestic FREE! There are still a few people in Kankakee who do not

All Set? All Right See You at the Majestic!



Have This Filled Out and Bring it to  
The Daily News for Two Tickets

I hereby subscribe to the Kankakee Daily News for a period of 90 days, and agree to pay the carrier boy the regular subscription price of 10 cents each Saturday during the 90 day period. I am not a present subscriber to the News or this subscription to take place of one now in force, under another name.

NAME \_\_\_\_\_  
PHONE NO. \_\_\_\_\_  
SECURED BY \_\_\_\_\_  
ADDRESS \_\_\_\_\_

YOU HAVE THE  
MERCANDISE  
SELL IT!

# Publix Opinion

The Official Voice of Publix

YOU HAVE THE  
MERCANDISE  
SELL IT!

Vol. III

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No. 32

I regard "Know Your Organization" as more than a mere slogan. It is a policy that affects every one in Publix in every grade.

SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of

### PUBLIX THEATRES CORPORATION

SAM KATZ, President

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Contents Strictly Confidential

## THE RULE OF REASON

Publix has few definite, iron clad rules for its showmen. The rule of reason is the principal rule that prevails.

Publix believes that a policy of too close paternity, that too much mothering, is harmful. The same thing that happens in individual families, occurs with large corporations and nations which, after all, are only larger families. If a boy is mothered too much, coddled, has everything prepared, thought out, and done for him, he grows up to be a weak, irresolute and ineffective person, without initiative, originality or backbone — a "sissy." The same is true with the peoples of nations. This was clearly shown in the early history of America when the carefully mothered French proved no match for the sturdy, reliant and aggressive English colonists whose mother country was too much engaged in its own wars to devote much attention to them, and left them to plan, work and fight out their own lives. That robust, confident, self-made handful of men formed the foundation of our great and prosperous country. The French in this country, on the other hand, have become a scattered and disorganized race.

This same principle applies equally to industrial or any other kind of organizations.

One of the outstanding reasons for the great success of Mr. Adolph Zukor and Mr. Sam Katz is that, by a natural astuteness and instinctive understanding, they have known how to build their respective organization on fundamental and inviolable principles. Thus, in the case of Publix, the mothering attitude has been conspicuously absent from the very start. Sympathetic help, advice, interchange of ideas — yes, but no lavish mothering.

In every phase of the company's operation — advertising, theatre management, booking, production etc. — the only rule that has prevailed is the rule of reason, the individual reason, originality and initiative of the person who happens to be doing the job. Everyone has been and is allowed to do his own thinking, planning and execution, subject, of course, to the control of his more experienced seniors. That has been one of the greatest forces in the building of our man-power, the bulwark of Publix success.

It would be well if everyone in Publix were to follow the example of Messrs. Zukor and Katz with the persons who are under their immediate jurisdiction. Let your men do their own thinking. Let them figure out their own problems. Help them and guide them, but let them work in the light of their own reason. Only in that way can you make them self confident and self reliant. Only in that way can you prepare one or two men to step into your shoes and thus open the way for your promotion.

## HALF-SHOWMAN

The program is the merchandise of the theatre, its very reason for existence. Any theatre manager, therefore, who neglects in thought expenditure, advertising or exploitation, so important a part of his program as his short subjects, is not completely doing his job. He is only half a showman. And a half-showman, like any other being which requires a complete entity to exist, is practically no showman at all.

The reason for this is that if he only does a half job on his program, he will probably do the same on his advertising, sound supervision, personnel training, cleaning and the many other details of running a theatre. In other words, his theatre will only be half run. In these days of keen competition, such a theatre can not stand very long.

Publix wants no half showmen. It gives everything, in opportunity, help, advice, encouragement, facilities for self-betterment and training. It is only fair that it should expect everything its men can give in return.

## ALL-STAR RADIO PROGRAM FOR APRIL 26TH

The greatest assembly of motion picture stars in the history of radio entertainment will be brought together as the highlight of the Paramount-Publix hour which is to be put on the air Saturday night, April 26th, at 10 o'clock over the Columbia network.

Headed by Clara Bow, who is making her air debut at this time, twenty stars of the screen are to entertain radio audiences of the Columbia System in a program which will be broadcast both from Hollywood and New York. Among the favorites who are scheduled to appear are members of the cast of the Paramount production, "Paramount on Parade" and include in addition to Miss Bow, Jack Oakie, Ruth Chatterton, Skeets Gallagher, Leon Errol, Lillian Roth, Eugene Pallette, Gary Cooper, Mary Brian, Stuart Erwin, Richard Arlen, Nino Martini, William Austin, Clive Brook, Charles "Buddy" Rogers, Zelma O'Neil, Little Mitzi Green and Harry Green.

With Miss Bow acting as hostess, most of the group of motion picture talent will assemble in the Paramount studio in Hollywood for a "party of the stars" which will be put on the air from the film capitol. Two of the players, Jack Oakie and Little Mitzi Green, now in New York, will contribute their share of the hour from station WABC.

With addition of six stations of the Columbia Broadcasting system to the fifty-five which have previously broadcast the Paramount-Publix radio hour, Paramount's contribution to ether entertainment employs more stations than any other commercial hour in radio.

## NEW YORK PROGRAM PLOTS

Week Beginning April 18th

New York Paramount

1. "Easter" — Orchestral Production ..... (6)
2. Paramount News & Sound Trailer on "Light of Western Stars" ..... (11)
3. Organ Concert — Mrs. Crawford ..... (7)
4. Publix Unit — Paul Ash ..... (35)
5. "Young Man of Manhattan" — Paramount ..... (73)
6. Trailers ..... (3)

135 minutes

Brooklyn Paramount

1. "Easter" — Orchestral Production ..... (6)
2. Paramount News & Sound Trailer on "Light of Western Stars" ..... (11)
3. Rudy Vallee ..... (10)
4. Organ Concert — Earl Abel ..... (5)
5. Publix Unit — Minnevitch, Mitzi Green ..... (35)
6. "Young Man of Manhattan" — Paramount ..... (73)
7. Trailers ..... (2)

142 minutes

Rivoli Theatre — (April 24)

1. "Paramount on Parade" — First Week
2. Rivoli Theatre — (April 19)

1. Paramount Sound News ..... (10)

2. "Fit to Be Tied" — Paramount ..... (10)

3. "Chinatown Fantasy" — Paramount ..... (11)

4. "Yes, We Have No Bananas" — Paramount ..... (7)

5. "Ladies Love Brutes" — Paramount ..... (80)

6. Trailers ..... (2)

120 minutes

Criterion Theatre

"The Vagabond King" — Tenth Week

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Runn'g Time
	Crazy That Way — 7 reels		Fox	5666	63 min.
	One Romantic Night — 8 reels		United Artists	6445	72 min.
	Ladies Love Brutes — 10 reels		Paramount	7160	80 min.
	Second Floor Mystery — 7 reels (AT)		Warner	5275	59 min.
	Man From Blankley's — 8 reels (AT)		Warner	6050	67 min.
	Royal Romance — 7 reels (AT)		Columbia	6060	67 min.
	The Divorce — 9 reels (AT)		MGM	7350	82 min.

### LENGTH OF TALKING SHORTS

PARAMOUNT		
Sunset Hunter (Bruce Scenic)	985	11 min.
News No. 72	855	10 min.
News No. 73	875	10 min.
<b>WARNER</b>		
Bubble Party	635	7 min.
Chester Conklin — "Master Sweeper"	910	10 min.
Betty & Jerry Browne — "Let's Elope"	650	7 min.
Absent Minded	890	10 min.
Find the Woman	810	9 min.
G. Martinelli — "Prison Scene" — Faust	760	9 min.
Fred Keating — "Illusions"	850	10 min.
<b>PATHE</b>		
Western Whoopee (Sound Fables)	660	7 min.
Review No. 4	790	9 min.
<b>FITZPATRICK</b>		
People Born in April	650	7 min.
<b>CAPITOL</b>		
Kiddie Cabaret	1850	21 min.

### Length of Synchronous Shorts

PUBLIX		
Easter Greetings	270	3 min.
<b>PARAMOUNT</b>		
Yes, We Have No Bananas (Song cartoon)	695	8 min.
Fire Bugs (Talkartoon)	685	8 min.
<b>Length of Non-Synchronous Shorts</b>		
<b>PARAMOUNT</b>		
News No. 73	765	9 min.

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